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A CORNER of the INFORMATION BUREAU
of the McALPIN HOTEL

The McALPIN PIBROCH

McALPIN INFORMATION BUREAU

"INFORMATION THAT INFORMS" the SLOGAN of the UNIQUE OFFICE OVER WHICH Miss BERTHA RUFFNER PRESIDES

By Amy Lyman Phillips

INFORMATION, like "Bohemian," is a much overworked word. Information is of many sorts—sometimes reliable, more often not. There is information of which inaccuracy is a component part—information that does not inform, information that merely "guesses," to use the Yankee vernacular, and information of the sort that is worse than nothing at all.

Reliable information from a specialist in its given variety is almost the hardest thing in the world for a traveler to acquire. He may visit a famous bureau, absorb all the gratuitous data given him, aided by copious notes, only to find when he sets out upon his journey that he has taken the wrong train, and may either have to wait for hours, or remain over night in some out-of-the-way spot. He is told, with empressement, that the steamer sails on a certain hour, and that the informant thinks it is not necessary to wire a certain hotel for accommodations. He misses the steamer by a half hour, and gazes ruefully at its trail of smoke across the horizon, as seated upon his pile of luggage at the pier he realizes that he must go back from whence he started and do it all over again. Or, perchance, he arrives at midnight at a gay resort to find that not a room can be had, and even the cots have been dealt out to the last one, so there remains nothing but a bed upon the billiard-table until the early morning train pulls out; and all these annoyances to the innocent victim, simply because someone has failed to state facts, but has given information that reads like a best seller—long on fiction.

Ever since the opening of the McAlpin, the management has had in mind an Information Bureau that should really inform; a bureau for the convenience of its patrons, in which time might be saved for busy people in a hundred and one ways; a bureau where one might with equal facility have a tour of the world, a journey to Alaska, a trip around the Horn or a lower berth to Chicago arranged for him in a jiffy; where information upon every variety of travel from tobogganing down the rocky roads of Funchal to a Jinrikisha ride in Japan might be obtained, together with a specific idea of its cost and the time required; where one might learn whether riding on a camel's back in the Sahara really made him seasick, and if brigands still roamed the Abruzzi; whether salmon fishing were better in Labrador or up the Saguenay, and how long it took to go from Calcutta to Ceylon.

In undertaking to establish a bureau that would become a synonym for accurate and truthful travel information, a most happy combination was effected in the association of Miss Bertha Ruffner as manager of the McAlpin Bureau, who, as one of the pioneers among New York City's travel bureau ex-

perts, is widely and favorably known. During several years Miss Ruffner maintained for the New York Central Railway Lines a bureau of information that made her famous. Possessed of the personal qualities that make for success, inspiring confidence with her direct business-like way of coming straight to the point with concise information, Miss Ruffner earned for herself an enviable reputation for reliability and thorough knowledge of her subject. Consequently when she broadened her field, and with succeeding years established the Bertha Ruffner Hotel Bureau, it became quite the most important hotel and travel bureau in the country.

The Information Bureau at the Hotel McAlpin is an unusually attractive room on the main floor, at the left of the Thirty-third Street entrance, opening from the main lobby. The florist and check-room are across the corridor, and the entire front of the office is glass, through which is revealed an inviting cosy interior in green, offset by handsome and appropriate office furnishings in mahogany. Large windows opening on Thirty-third Street make the room light and cheerful. Miss Ruffner's desk faces the entrance, and in the opposite corner the ingeniously devised rack, invented by her, holds its store of guide-book and railway folder facts. Fashioned like a huge book, its many leaves swing to and fro, flanked on either side by narrow, cunningly arranged shelves for the booklets to be held in place by cross-wires. On one "page" the literature may be entirely from resorts in Mexico or California. Another is devoted exclusively to winter sports in Canada, with attractively illustrated booklets pertaining thereto. Florida runs over several "pages," and other resorts all over the country are included in the valuable collection of resort literature, so attractively arranged, so easily consulted. In a twinkling one may decide his entire winter's plans, after scanning the booklets before him. Golf? Then Miss Ruffner looks up trains in Pinehurst. Bathing? Palm Beach then it shall be. Skiing and tobogganing? Where, but Quebec? In the twinkling of an eye, Miss Ruffner has made a few notes on the ever-ready pad—and there you are. Trains leave at such-and-such a time; fare, so many dollars; best hotel, so-and-so; rates, so many dollars a day. Do you wish tickets and sleeper? The porter will get them for you, and check your trunk. In ten minutes' time all is arranged, and the prospective traveler heaves a sigh of relief.

In a handsome filing case, made especially for this purpose, Miss Ruffner has arranged a large and comprehensive amount of information concerning steamship lines all over the world, which can be consulted at a moment's notice.

There is a series of files, one devoted to the advertising matter of each steamship line. Hamburg-American cruises? Here they are. P. & O. S. S. Line to the Orient? At your very hand. South American steamship lines and connections? Third file from the top. A trip around the world in ten minutes is compassed by the system of filing, and all the attractive booklets and folders of the great steamship lines may be consulted for a dahabeah trip up the Nile, or a Clyde Line coastwise trip to Florida. If there be missing details, they are quickly supplied by Miss Ruffner and her staff.

European hotels and resorts, in descriptive folders and guides, appear in fascinating array on the long mahogany table. One of the Bureau's staff, Mr. Ronald Falconer, has spent most of his life in travel throughout continental Europe, and has at his tongue's end an amazing detail of information concerning European travel. A peculiar facility for learning strange tongues has given him a knowledge of several languages and many "argots," and the foreigner who arrives at the McAlpin, confused by strange customs and an alien tongue, may find here a friend in need who will soon prove himself a friend indeed.

Recognizing the importance of cordial relations with South America, Central America and the West Indies, and the awakening interest in Latin-American trade, Mr. Falconer has gathered from all sources a surprisingly comprehensive collection of data, including maps, trade papers, circulars from manufacturers, consular reports, and, in short, just exactly the sort of information a man who is about to enter into trade relations with one of those countries might need, in order to familiarize himself with the contour of the country from a geographical standpoint and with conditions governing the various sections in relation to trade and the "entente cordiale," which they are so willing to meet half way. There are also available

MEN SHOULD BE JUDGED; NOT BY THEIR TINT OF SKIN,
THE GODS THEY SERVE, THE VINTAGE THAT THEY DRINK;
NOR BY THE WAY THEY FIGHT, OR LOVE, OR SIN,
BUT BY THE QUALITY OF THOUGHT THEY THINK.

—LAURENCE HOPE.

for patrons of the hotel many foreign guide-books, directories of all the principal cities of the United States, all the cable codes, and many commercial and trade directories.

Another convenient branch of the Bureau is found in the department which has been established for the convenience of patrons of the hotel. Unfamiliarity with the currency of a country often exposes a stranger within its gates to embarrassment and loss. This is obviated at the McAlpin, which makes special provision for the protection of foreigners in the department maintained for the exchange of foreign money at the hotel, where, at their convenience, exchange at current rates may be arranged. Travelers' Cheques may also be purchased at the usual rates. Insurance covering loss of luggage while traveling is sold at the Information Bureau, where Accident Policies may also be taken out. A tourist may have his tour arranged, receive letters of introduction to the hotels he wishes to visit, have his luggage insured, checked to destination, his tickets and Pullman accommodations arranged, his life insured, his money exchanged for the currency of the country he next expects to visit, or, better still, Travelers' Cheques purchased, all necessary toilet articles for the voyage, reading matter and books, and, in short, every detail arranged for him without leaving the hotel. Most of these services come under the Bureau of Information, where all necessary details may be arranged.

A branch of Miss Ruffner's office is maintained at the St. Charles hotel at New Orleans, where the connecting link between Mexico and the southwest is a great convenience for the traveler, and here Miss Ruffner pays frequent visits, and her attendants have made a reputation for giving the information that counts.

Another branch of the McAlpin's dispensary of information now being worked out will be a feature unique in bureaus of this sort, and comprehends a business library and books of reference therewith, which will prove a boon to the busy man who may suddenly find himself in despair because of the want of some bit of information. Where in a hotel, he asks himself, can he possibly obtain the information desired? A stranger in a strange town hardly knows which way to turn, and usually ends by going without what he wants. When the McAlpin's business library and reference department is complete, another bugbear of travel will have been removed.

The slogan of the McAlpin's Bureau of Information might therefore be "Ask Miss Ruffner; she *knows*." And she does, for she has visited every corner of the United States, Canada, the West Indies, and many other countries, and she knows whereof she speaks. She does not disseminate guide-book lore, but facts—plain *facts*, which is what the traveling public wants. And if another slogan be needed, this may it be—"Information that INFORMS."

NEW YORK will be the mecca of all the leading printers, publishers and advertisers of the United States and Canada during the week of April 18th-25th, as at that time the annual conventions will be held of the American Newspaper Publishers Association, the Associated Press, and the Printers League of America.

In the same week the centennial of the invention of the power printing press will be fittingly commemorated in the big Printing, Lithographing, Paper, Advertising, Publishing and Allied Trades Exposition, to be held at the Grand Central Palace. The Exposition will be one of the largest trade shows ever held in New York, and will embrace everything that is printed, and the machines or appliances and supplies utilized in their manufacture.

DR. ANNA SHAW
President Woman's National Suffrage Association

"The GRAND WOMAN of AMERICA"

A Tribute to Dr. Anna Howard Shaw, and a Glimpse of Her Private Vaudeville Show Recently Given at the McAlpin

THE name of Gladstone has been —will always be—associated in the minds of the people who loved and admired him as "The Grand Old Man of England." And all that Gladstone stood for as a man, Dr. Anna Howard Shaw, "The Grand Woman of America," also represents. One cannot say "Grand Old Woman"—for Dr. Shaw is of the type whose youth is perennial. Her heart and mind are ever young despite the vexatious problems she is in her capacity as president of the National Woman's Suffrage Party of America called upon to solve.

The whole world knows now of the accident that befell her upon her birthday, February 14th, when she fell from a train in Jersey City and suffered the compound fracture of her right limb, which has kept her in her apartments at the Hotel McAlpin ever since. At sixty-seven years of age, such an accident is naturally serious; but Dr. Shaw's strength of will and her decision to be out and about again at the earliest possible moment have worked marvels, and her condition has been most satisfactory. The work for her party has been carried on from her couch without a perceptible break, save that her trips to Texas and Florida on party campaigns were abandoned.

As Ruth St. Denis Danced the Scherzo Valse

"TRAGEDY" Portrayed by ISABELLA MORTON

Dr. Shaw, who, while in New York, has made her home at the McAlpin since its opening, has a delightful suite on the Woman's Floor of the hotel, which friends have kept a floral bower ever since the accident befell her. Her secretary, Miss Lucy Anthony, a

niece of the late Susan B. Antnony, has been her companion, and together they have accomplished wonders. Miss Anthony has also been suffering, having broken her right arm about ten days before Dr. Shaw's accident.

Among the many messages received by Dr. Shaw following her accident, one that pleased her most was from the Shuberts, who through their press agent, Mrs. Eula Harris, offered to send at any time she might wish to see them any artists under their managements, to sing and dance for her at her apartments. From a young girl Dr. Shaw has been passionately fond of dancing, and she often relates how, after years of disapproval of the theatre, which, as a good Methodist, she had never attended, upon seeing Mary Anderson in "Pygmalion and Galatea," she became an ardent lover of the theatre, and has since then never missed an opportunity of hearing an opera or seeing a play. This message naturally delighted her, and a call from Mrs. Harris followed, at which time the arrangements were made for a belated birthday celebration to be given in the ball-room of the McAlpin on the afternoon of Monday, March 2d. It will be remembered that the large tea and entertainment given at the Biltmore in honor of the birthdays of Dr. Shaw and the late Susan B. Anthony, which occurred on February 16th, was a "Hamlet without Hamlet" affair, for Dr. Shaw was too ill to attend.

Miss VIOLA GILLETTE

The memorable blizzard on the eventful day made many of the plans for Dr. Shaw's entertainment "gang agley." Some of the artists were snowbound in suburbs, and Mrs. Harris, too, was unable to take charge of the affair. Mrs. Lois Peirce Hughes, manager of the Woman's Floor of the McAlpin, and Miss Phillips, the press representative in her absence, had charge of the arrangements; and considering the difficulties presented through the absence of half the talent, a very creditable program was arranged. The management of the McAlpin co-operated in every possible way, giving the ball-room and serving delicious cakes and lemonade at the intermission. Hussar, of the McAlpin Grill, brought his Hungarian Orchestra and played several numbers, playing also the orchestration for Mrs. Frances Barbour Soontag, of Evansville, Ind., who sang a charming group of songs as the opening number. Miss Isabella Morton and Mr. Shadwell Morley, who are shortly to appear at the Winter Garden in their Hindu dances, gave a beautiful Oriental dance, entitled "A Dream of Krishna," created from no less an inspiration than the poem of that title in "Love Lyrics of India," by Laurence Hope. The tango, in their Oriental costumes, was a pleasing encore. Miss Viola Gillette, who has appeared in several Shubert productions, sang a group of Japanese songs by Amy Woodford Finden, Mrs. Stuart Kohn accompanying her. In introducing these two performers, Mrs. Hughes delighted Dr. Shaw and her friends by calling attention to the fact that both were from Utah and had exercised there their privilege of voting. Miss Ruth St. Denis, in the filmiest of pink draperies, her gray hair bound in a rose-colored fillet, then appeared in a Geisha dance, which she had herself created; then in a cake-walk arranged for her by Victor Herbert; both done in her charming and inimitable fashion. The last

number of the program was given by Mr. Ernest Evans and Miss Wilma Winn, of the McAlpin Grill, who gave their interpretations of the Brazilian maxixe and the Argentine tango, with music by "Europe," whose services were kindly loaned for the occasion by Mrs. Hawkesworth and Mrs. Groner from their Thé Dansant in the Winter Garden.

Brazilian Maxixe à la Winn and Evans

The second part of the afternoon's program was significant, being a presentation by the Progress Film Co. of Mr. George Sheldon's remarkable photo-play entitled "Smashing the Vice Trust," in six parts. Dr. Shaw was greatly interested in the story as told by the films, and approved heartily of this method of fighting the social evil. Her endorsement was one that will be most valuable to the Film Company, who are sending out several films to be shown throughout the country. "I believe a play like this does much good," she said. "It tells the thing as it is. It exposes the vice without showing the dreadful scenes in the interior of houses to which young girls are enticed—scenes which have been featured of certain plays, and which tend to weaken the performance. This play will educate young girls to a realization of what dangers surround them—but more than that, it will educate those who are most in need of education along these lines—the parents. I recognize the great educational value of these films, and they have my hearty endorsement. I believe they will do a great deal of good.

Interested

Dr. Shaw invited many friends to share the afternoon's pleasure with her and although the storm kept some away, the ball-room was still well filled with appreciative people, glad of this opportunity to extend their sympathy to Dr. Shaw. Mrs. William Curtis Demarest sent an exquisite basket of flowers, which graced the table at Dr. Shaw's side as she sat in state in her wheel-chair and greeted everyone with a smile and a brisk hand-shake. "I never knew before how many kind friends I had," she said, a little mist coming before her fine eyes. "Perhaps this accident is the ill wind that may blow me good after all." Among those present were Mrs. Stanley McCormick, of Chicago, who has been doing much campaign work for the party during Dr. Shaw's illness; Mrs. McKee, daughter of the late President Harrison; Miss Gertrude Watson; Mrs. James Lees Laidlaw; Mrs. Frederick Nathan; Mrs. William Tod Helmuth; Mrs. Cyrus W. Field; Mrs. Mary Ware Dennett; Misses Elizabeth Jordan, Edna Lewis, Eleanor Ewing, Jessie Ashley, Lucy Anthony; Mrs. Helen Hoy Greeley; Mrs. Henry Villard; and Mrs. Frank Stratton.

Dr. Shaw has been improving steadily, and will sail early in April for Italy, where she is to be one of the most important speakers before the International Council at Rome. Much to her regret, she was obliged to give up the trip to Florida, which had been scheduled for early March. While confined to her room, she has done an enormous amount of work, dictating the last part of a book she is writing, seeing all callers, and keeping her secretary and two stenographers busy from morning until night. The McAlpin has been an ideal place for headquarters during this trying time, and Dr. Shaw has been quite delighted with the attention to her comfort and convenience. "If I have to be ill," she says, "I would prefer being

Frivolous Stuff

BEAUTIFUL RUTH ST. DENIS, ONE of the SEVERAL NOTED STARS at
Dr. ANNA SHAW'S PRIVATE VAUDEVILLE ENTERTAINMENT

at the McAlpin than in any other place I know, for it has so central a location that my friends can reach me easily; and as for the hotel itself, and the Woman's Floor particularly, one could not wish nor expect greater comfort and attention than that which has been shown me while here."

A SCENE from "SMASHING the VICE TRUST"

DR. Anna Howard Shaw, probably the most loved woman in America, and head of the National Council of Women, has written an appreciation of "Smashing the Vice Trust," which is well worth printing.

"The various investigations and reports," writes Dr. Shaw, "which have been given to the public in regard to the white slave traffic of this and of other countries, have aroused an interest in the subject which was heretofore unknown, and largely from the fact that few men, and still fewer women, had any conception of the methods by which the victims of the traffic were ensnared, and as it is doubtless true that most of these victims are ignorant of the allurements themselves, and the methods by which they may be deceived, I cannot help but believe that the moving pictures, 'Smashing the Vice Trust,' will serve as a warning to many young women, who would have no other way of securing the information which would guard them from falling into the snares which are there depicted.

The Argentine Tango

"Since the subject must, of necessity, be discussed, and since the people ought to be warned, 'Smashing the Vice Trust' exposes the temptations and methods of allurement, and the traps which are set for the young women, in such a manner that there is no suggestion of vulgarity or lewdness in connection with them, and it cannot fail to be of value to those girls who come to the city from the country or smaller towns, where the people, both old and young, are ignorant of the conditions which exist.

"Personally, I think the very best results which will come from the presentation of these pictures will be the instruction to parents, which will enable them to teach their girls, and thus guard them against the evil before they leave home. It would have been impossible for my mother to have taught me to guard against such pitfalls, for the simple reason that she had no knowledge whatever that such things existed. Of course, in my day they did not do as they do now, and, therefore, I feel that the best lesson that the photo-drama will give will be the education of the fathers and mothers, in order that they may train their children, and through education save them from the temptations which more and more surround the lives of the young in our great cities.

"I was very greatly impressed with the fact that there was no exhibition of the inside of the houses of prostitution which in any way suggested the lewd side of the vice, and with the fact that, instead of showing up the emotional side of the traffic, the commercial side was particularly emphasized. This is the side which very few people understand.

"I trust the films may help to save the young women of our time, and that they will have an immediate effect upon the lethargy of the public regarding the extensive commerce which is the most dreadful feature of the social evil in the larger cities throughout our country."

ON an HISTORIC TRAIL

SONS of the AMERICAN REVOLUTION on THEIR LONG TREK to BOSTON WILL HALT at the TAFT in NEW HAVEN

By Hamilton P. Burney

WHEN Sons of the American Revolution make their pilgrimage from Philadelphia to Boston next June, following the route that Washington took in 1775 to take command of the Colonials around Boston in rebellion against Great Britain, New Haven and the Hotel Taft are to be on the route, and the Taft will entertain the pilgrims over night. For the Hotel Taft stands on historic ground. In a building on its site General Washington spent the night of Wednesday, June 28, 1775. Next morning General Washington reviewed New Haven's Governor's Foot Guard on the Green, whose broad acres now lie under the very windows of the Hotel Taft.

It was a scarce three months before that the Governor's Foot Guard lined up in front of the town house and demanded the keys to the town powder-house. Benedict Arnold, of the Revolution, was at their head, full of fight, and sure of what he wanted. That morning a mounted messenger had galloped into town with news of the Lexington fight, and the Foot Guard had rushed to arms.

"Arms and the man" there were in plenty, but the ammunition was locked in the powder-house. New Haven's selectmen had the keys, and the selectmen had not yet decided to revolt against British rule.

Benedict Arnold wanted powder. Seventy strong, the Foot Guard drew up under the windows where the selectmen were assembled. Arnold offered to take the keys of the powder-house by force if they weren't given over in five minutes. The selectmen looked out at the warlike force, and surrendered the keys.

On the last Monday of each April the Governor's Foot Guard, still in existence, celebrate the capture of the powder-house.

New York's Old Guard, Boston's Ancient and Honorables, Putnam Phalanx of Hartford, and the Worcester Continentals send delegations to New Haven to take part in "Powder-House Day." And in the evening the Hotel Taft helps to cap the climax by serving for the Foot Guard and their guests a royal banquet. Indeed, the Taft has become as much a fixture on "Powder-House Day" as the gorgeously arrayed Guard themselves.

They make a brave showing on parade in New Haven, these Foot Guard. Their uniform is a red broadcloth coat with white cross belts, white broadcloth knee-breeches, high black leggings, and huge bearskin shakos. This is the uniform the British

The M Alan Press

soldiers wore in Revolutionary times, and the uniform the Foot Guard had in the days when it secured the powder-house keys and marched away to Boston.

New Haven's Foot Guard made a glorious record in the days of the Revolution. "They are not excelled by his Majesty's troops," declared a British officer when the Foot Guard entered Boston under peculiar services in those early spring days of 1775. A British officer, sorely wounded, fell into the hands of the Colonial troops. He died, and the Foot Guard was named as escort to deliver his body to the British across the Charles in Boston. In three weeks, twenty of the Foot Guard went to Ticonderoga with Arnold, and the rest marched back home.

One, Noah Webster, lived in New Haven in those days. (He gained fame in letters years afterward.) When General Washington came to town, Noah Webster headed the procession with his fife: "It fell to my humble lot to lead this company with music." This was the first uniformed and armed military escort tendered to General Washington through New England. And so it is that New Haven will play a peculiar part in the visit, next June, of the Sons of the American Revolution.

There is no chance, no destiny, no fate
Can circumvent, or hinder, or control
The firm resolve of a determined soul.
Gifts count for little; will, alone, is great.

No man can place a limit on thy strength;
All heights are thine, if thou wilt but believe
In thy Creator and thyself. At length,
Some feet must tread all heights now unattained.
Why not thine own? Press on! Achieve!

—*Ella Wheeler Wilcox.*

A peculiar fact is that in spite of the Foot Guard's hard service in the bitterly fought war for independence, only one brief official record of the service remains. Among records of the state legislature of old times is a memorial worded thus:

"Upon the memorial of the Second Company of Governor's Guard, showing to this Assembly that there are a large number of stands of arms belonging to this State, now lodged in the hands of the Selectmen of New Haven, and that many of the said Company, by reason of the casualties of the war, and the inroads of the enemy, are destitute of arms, and that said arms would be kept as safely and in as good order if delivered over to the officers of said Company, to be by them used on public days of parade and training, praying an order of this Assembly on said Selectmen for sixty-four stand of said arms as her memorial.

"Resolved by this Assembly that the Selectmen of said New Haven be, and are hereby ordered and directed to deliver over to the commissioned officers of said Company, sixty-four stand of said arms."

On this alone, today, officially rests the Revolutionary War record of New Haven's crack military organization.

The CALL of the PIBROCH

THE PIBROCH

Pibroch of Donuil Dhu,
Pibroch of Donuil,
Wake thy wild voice anew,
Sommon Clan Conuil.

THE Pibroch or Pipebag is used by the Scottish Highlanders, and in the early days every Scottish Clan had its own peculiar Pibroch and every Clan had its own call. The Pibroch calls were used to gather the members of the Clan for material or special festival occasions. We use the name "Pibroch" for our little monthly magazine to call the attention of our friends and patrons to what we think may be of interest to them and to things relating to the Hotel McAlpin.

WHEN a corporation realizes its responsibility toward its employees, and strives to co-operate with them—individually or collectively—it has solved one of the greatest problems of the day. "Am I my brother's keeper?" is answered, and the joy of service is reflected from employer to employee. During several years past, in the great American department stores, the subject of welfare work among the employees has been a vital one. And even before this, the first step was taken by the late A. Boucicault, founder and proprietor of the world's most famous shop, the Bon Marché, in Paris. From their example, there crept up in London a similar system, which involves the "living in" in rooms or dormitories over the stores themselves, of a vast army of female employees, with matrons presiding over them.

But while welfare work in shops has developed widely in America, it has not been carried on in hotels, as a rule. Even in its incipiency, it promises to be a great factor in giving to the hotel the most loyal and faithful service from employees, who are made to feel that they are more than mere cogs in the machinery of a great caravansary—that they are human beings, to be watched over and cared for, protected and even amused.

A system has been evolved among the employees in the housekeeping department of the Hotel McAlpin that stands unique in New York hotels.

THE CONSCIOUSNESS OF BEING WELL DRESSED PROVIDES A FEELING OF INWARD TRANQUILLITY, WHICH RELIGION IS POWERLESS TO CONVEY.
—SELECTED.

On March 1st, Miss Barnes, the housekeeper, inaugurated the work with an evening class in the Winter Garden of the Hotel, to which all chambermaids, cleaners and bathmaids, together with other maids in the hotel, were bidden. Many of them are foreigners—Poles, Slavs and Hungarians. Miss Helena C. Kurgan, a teacher in one of the New York schools, will instruct them in English, and they are to be given lesson leaflets which they are expected to study between the bi-weekly lessons.

The Comtesse de Baudesert Writes from Paris On

WHEN WE ARE TWENTY-ONE

Youth, a Slim, Audacious Thing in Flaring, Flaunting Dresses, is the Offspring of the Present Styles

Models from les Maisons Lacharroulle, Georgette et Cie., Agnès, Bulloz, Doucet, and Drecoll

Photographed exclusively for THE DELINEATOR By Talbot

YOUTH is extremely fashionable at present. Years ago we took to caps at thirty, backgammon at thirty-five, grandchildren at forty, and became a dear old lady at fifty. To-day fifty is as good an age as any for beginning steps in the new dances. Cards, even with the added excitement of bridge, auction and nullos, is too tame an amusement for a generation that thinks in terms of racing-cars and aeroplanes. Pound by pound, bone by bone, birthday by birthday, we drop the weight of years and flesh. We emerge hipless, spineless, yearless, a Midas' daughter touched with the golden touch at twenty-one into a perpetual *jeunesse dorée* and retaining ever after the indelible impression of youth.

The new styles are too intensely feminine to swagger, too drooping and fragile to strut, but with their flaring, flaunting lines they have a charming insouciance that has in it something half impudent, half audacious and wholly delightful.

EXCEPT for their color, most afternoon dresses could be worn in the evening with perfect propriety. Day dresses are more or less—and mostly more—low in the neck, and the new stand-away effect in collars and bands, which has become so general here, places an additional emphasis on the open neck. For instance, the Doucet dress worn by Mlle. Prainee, a very charming actress, which is illustrated in this article. It is an excellent example of the afternoon gown of the formal type which is almost as low as a semi-décolleté evening bodice. The stand-away collar is of the heavy embroidery that is used to form a sort of bolero effect on the waist. The skirt is made with tunics of the embroidery edged with *volants* of tulle. The train is interesting, because it is so rarely that one sees a train nowadays except on a dinner gown.

The stand-away collar is very becoming, for it makes a frame for the throat and shoulders. It is used most often in collars, though I have also seen it in a frilled band that was part of a waist, and also in a little frill collar used on one of Georgette's latest boleros.

ALL the new coats are being designed to keep out of the way of the flaring tunic. Skirts must fly away at the hipline, and coats either fly with them or are cut short enough to leave the skirt a clear field. The very newest coat of the Spring is being made by Doucet and Drecoll, and a number of other houses

Photograph by Talbot

An afternoon dress in satin by Georgette et Cie.

Photograph by Talbot

Model by La Maison Lachartroulle in blue serge with a gilet of white piqué

Photograph by Talbot

Model by La Maison Agnès, who also uses the bolero and the tunic

Photograph by Talbot

Model by La Maison Bulloz. Do not fail to remark the flaring peplum

Photograph by Talbot. Model by La Maison Doucet

A Midas' daughter touched with the golden touch into a perpetual jeunesse dorée and retaining ever after the indelible impression of youth.

Photograph by Talbot

Model by La Maison Drecoll. The stand-away effect in the collar is most pronounced.

of equal standing. It is a slightly fitted suit coat, with a pronounced flare from the waistline down. It is extremely smart with peg-top skirts, especially those that are known as the "ear" or "pocket" peg-tops—skirts that are draped in an exaggerated peg-top effect at the hips. Doucet and Drecoll are using it in their simpler semi-tailored suits in gabardine, serge, duvetyn, etc., and it makes a most utilitarian costume, for while it is extremely simple it is also tremendously smart.

The new draped and tunic skirts are more elegant than the peg-top, and demand a different type of jacket. With the tunic, the bolero, a short coat that just comes to the waistline, or a blouse-coat drawn into a ripple peplum that repeats the line and flare of the tunic is more satisfactory than anything else.

In the upward gradations of elegance the tunic is usually combined with a drapery. Bechoff-David is making a beautiful skirt with a drapery that forms a tunic on the left side of the figure and a spiral drapery on the right side, and another skirt of theirs has an over-drapery that laps in front and runs into a short tunic across the back. Many skirts have tunics that are draped up into a sort of puff or pannier, and others are arranged with a drawn-up drapery in front and a tunic bustle in back.

Skirts have never been so varied or so charming, and coats have almost as much diversity of line. Georgette is working with the very short and very fanciful bolero, one of her favorite models having a raglan sleeve set in under plaits and a stand-away frill framing an inner collar that is part of a narrow lingerie vest. The bolero is drawn into a band made of a lattice-work of soutache braid, and there are innumerable tassels and bows that add to the fantastic effect.

Bechoff David, on the other hand, does not care as much for the boleros as for the draped coat drawn into a ripple peplum. One of his Spring models is made with a new sleeve that is not set *into* the coat, but is set *on* it. It is very deep under the arm, draping softly, and runs up into a kind of raglan point on the shoulder. In the back he uses a large Japanese bow, usually in satin, that is extremely pretty and graceful.

Another type with the flare below the waist is shown in the Bulloz costume illustrated on this page. Here the flare or ripple is used in a very long peplum that comes almost to the bottom of the skirt in back. The length of this coat is extreme, and is not likely to be accepted for the Spring when shorter coats will prevail.

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MISS MARJORIE MAUDE as "VIRGINIA" and MR. CYRIL MAUDE as "GRUMPY,"
in "GRUMPY," at Wallack's Theatre

The McAlpin Pibrock

MISS MARJORIE MAUDE

MR. CYRIL MAUDE

The GROUCHINESS of GRUMPY

MR. Cyril Maude, the celebrated English actor, is leading a double life in New York. The lives are as separate and distinct as those of Dr. Jekyll and Mr. Hyde. One of them is the doddering Grumpy of the stage side, the other the charming man who has been the greatest lion of the season in New York society. Both Mr. Maude and Miss Marjorie Maude have been receiving many attentions, and have been seen at the Cotillion Club Dances in the ball-room of the McAlpin and other functions at the hotel during the season.

Ever since Mr. Cyril Maude has achieved his marvelous characterization of an old man of eighty-three, the great audiences who have been to see him have wondered whether he is really as old as he looks in the part. To defend himself against this unjust suspicion, he has been compelled during his speech after the third act to impress his audiences with the fact that he is "not as old as he looks." He tells this little anecdote in explanation of his embarrassment in this way:

"I was very much distressed, when my manager told me the other day," he said, "a lady in the audience had come to him and said how much she regretted that I had waited till I was as old as Grumpy before I came to America. She insisted, that as a young man, I probably was a good actor. I was further embarrassed by a remark I overheard myself as I was coming out of Wallack's Theatre. A lady said to another: 'I hear the old thing is trying to do the tango. I hope to goodness somebody will stop him, because it is a shame to see an old man like that trying to dance.'"

Mr. Maude's social success in New York, during his long season in Grumpy, would be testimony enough that he is decidedly youthful in his ideas and in his enjoyment of agreeable people. He has been the most sought-after of English actors of distinction in the social history of New York. His personal attitude for the world is one of extreme optimism. He came to this country under very distinct patronage, having been commanded to appear before the King and Queen of England only a week before he sailed for the United States. On his arrival in Canada, he was the guest of the Duke of Connaught, and his daughter, Miss Marjorie Maude, was entertained by the Princess Patricia. In fact, all through Canada he was entertained by the local representatives of the social life in large cities. That his stage popularity with the general public is an equal triumph goes without saying.

JULIETTE LIPPE and RALPH HERZ, WHOSE ORIENTAL FANTASY is a FEATURE of "The WHIRL of the WORLD" at the WINTER GARDEN

ONE of the BIG HITS of "The WHIRL of the WORLD" is the DANCING TEAM of MOON and MORRIS

Miss LYDIA KYASHT, the WONDERFUL DANSEUSE, in "The WHIRL of the WORLD"

"The WHIRL of the WORLD" STILL WHIRLS

"THE Whirl of the World" still continues its revolutions at the Winter Garden, with a bewildering array of top-liners, and the wonderful spectacular production draws large crowds nightly. Isabella Morton and Shadwell Morley made their débuts there this month in their original Hindu dances, "The Song to Krishna," from the "Love Lyrics of India," being the most charming of their many original conceptions of India's poetry. The statuesque Juliette Lippe, with Ralph Herz, appears in another Oriental fantasy, and another dancing team in Moon and Morris is also prominently featured upon the program. Many accord first place in the production to the wonderful danseuse, Lydia Kyasht, who is constantly creating new dances and who shares honors with Pavlowa as an exponent of Russian dances. Kyasht is both young and beautiful, and her popularity continues undiminished. The Shuberts may well feel that "The Whirl of the World" is the best offering they have made theatre-goers yet since the Winter Garden became famous.

AFTER the many problems of sex and vice enacted on the stage of today, it is rather refreshing to be entertained by a film of the real, old-fashioned "heart interest" sort, with plenty of thrills and excitement thrown in to make it interesting. Such a film is one of the latest productions of the Eclair Film Company.

A man wrote from Yukon, Alaska, the other day that he had seen the recent Eclair release entitled "Just Kids," and went on to say that the sweetness and simplicity of this beautiful child story had set him thinking of his little girl "back East," whom he had not seen in twelve years.

The McAlpin Period

SOME of the SWEETEST CLOVER BUTTER COMES from LOERKE-LES-BAIN

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CHEESE from the ALPS

SWITZERLAND'S CHIEF CONTRIBUTION to EPICUREAN DELIGHTS HAS an ANNUAL VALUE of TWELVE MILLION DOLLARS

By Dudley Gordon

TOURISTS gazing upon the snow-capped peaks of the Alps and the blue lakes of Switzerland give less thought to things epicurean than in any other land in Europe. Often one sees them eating more or less mechanically, and in his delightful book, "The Gourmet's Guide to Europe," Colonel Newnham-Davis speaks of a man "who, at the restaurants of the Schweitzerhof or the National in Lucerne, ate a perfectly cooked little meal, which he had ordered à la carte on the day of his arrival in Switzerland, and who was hoping to find something to grumble at, sitting in peace two days later eating the simple table d'hôte meal in the restaurant of one of the hotels at Lausanne or Vevey or Montreux or Territet, after a walk along the lakeside or up the mountain in Caux, and four days after, one at a long table at Zermatt, talking quite happily to perfect strangers on either side of him and eating the menu through from end to end, more conscious of the splendid appetite a day on the glaciers had given him than of what he is eating." Switzerland, he says, entirely demoralizes the judgment of a gourmet, its mountain air giving it an advantage over most countries, and an abundant appetite has a way of paralyzing all one's critical faculties.

Switzerland, indeed, is not a country to tempt a gourmet, save as he is tempted in France or Germany or Italy, for Switzerland seems, indeed, to copy the cuisine of the three lands bordering her boundaries, and one is prepared to eat Italian dishes in the south, German in the north and east, and French in the west. But for all that, Switzerland has given one contribution to the gourmet that is not to be despised, in the wonderful Swiss cheese, as cheese-making is one of the principal industries. The value of the exports alone exceeds twelve million dollars, nearly one quarter of which is paid into her coffers by the United States.

Nearly all the Swiss cheese is of Emmenthaler type, put up in huge cakes and practically the same flavor as that of the Haute Savoie across the border, made by the French under the name of Gruyère. Schweitzerkäse with its luscious flavor and mysterious big holes is, indeed, one of the staples of life to a large proportion of the population of the larger cities.

Not all Emmenthaler, however, comes from the Emmenthaler, that valley of rich, juicy and abundant pasturage. The best flavored cheese is that made in summer, when the little herds of cows are driven higher and higher up on the mountain-sides, their pastures often bounded by great glaciers, and the snow melting to disclose rich grass which grows in August to the height of two or three feet. Upon this the Swiss cows with their tinkling bells feed greedily, and the lovely Alpine flowers are consumed along with the grass, and their sweetness is transfused in some mysterious fashion into the fragrant cream, butter and cheese. Sustenance and wealth for the farmers are gathered by the patient cattle on these Alpine pastures. A cowherd, who played a little reed-pipe musically at Murren while his cows grazed high above, gave the information that it was not altogether the sweetness of the forage that gave this delicious flavor to Swiss cheese, but it was from the fact that in the best of it all the cream is left in the milk. He was himself a cheese-maker, and was quite astounded to learn in our chat that Americans used sour cream for making butter. He had never before heard of such a thing, he said. Usually he churned in the evening the cream that had risen on the morning of the same day, and at latest the churning was done at dawn the following day, before the cream in that climate and altitude could possibly become sour. The idea of adding a sour "starter" to sweet cream, as is done in America, when cream is thought too sweet, amused him greatly. This

The McAlpin Pilgrim

The TINKLING of COWBELLS is the MUSIC of LENKERBAD

explains the secret of the so-called "sweet butter," for French and Swiss butter is usually sweet, and the average butter of American commerce, much salted, suffers in comparison.

The Fettkäse contains all the cream, and the skim-milk cheese is designated as Magerkäse. This is comparatively tasteless, but is made in large quantities and used by the poor, who have had to sacrifice their cream for butter-making or for hotel tables.

Swiss cheese is beloved of epicures when made into a sandwich with rye bread or pumpernickel and plenty of French mustard to flavor it. Although the use of Parmesan cheese is recommended for very many dishes, and for all gratinée soups and marmites, it will be found vastly improved if a mixture of half and half Parmesan and Swiss is used.

The person who has not at some time eaten in Switzerland its national dish of "fondu au fromage," or cheese fondue, has missed a real treat. The fresh eggs and creamy milk with the incomparable flavor of the full cream Swiss cheese combine into a soufflé never to be forgotten. An omelette au fromage, such as one finds to perfection in France and Switzerland, is made with Swiss or Gruyère cheese, and the cheese-cakes at the patisserie are occasionally guilty of appropriating a soupçon of Emmenthaler for their subtle flavor.

A dish of scrambled eggs, country style, with a generous sprinkling of grated Swiss cheese, starts the day right, and there are many uses for it aside from the plebeian accompaniment to beer and black bread.

Among the many varieties of imported cheese, all of them good, Gruyère or Emmenthaler stands out as having the largest variety of uses in the American cuisine, and a good cook never likes to be without a slab of it to grate fresh as it is needed and the little chunk of dry Parmesan in her larder.

On first thought, Swiss cheese does not seem so necessary an adjunct to the cuisine of a large hotel. But it plays a most important part in things culinary; and not only does it masquerade gaily in the delectable sandwich, but is the basis of many a dish and a garnish for many another.

In the McAlpin kitchen, even as in Italian and French kitchens, the preparing of the cheese for daily consumption is one of the duties of the chef's kitchen boys, and it would indeed be a surprise to know how many pounds daily of Emmenthaler, Gruyère and Parmesan are grated. In Italian kitchens, the grating is done over a large grater, which is flat and securely nailed over the open top of a wooden box with a piece cut out of one end. The large pieces of cheese are drawn backward and forward across this mammoth grater, and when the mound of soft grated cheese is sufficiently high within, the box is tipped over a receptacle, and the grating starts afresh.

A FEW McALPIN RECIPES

By CHEF PANCHARD

Home-Made Potatoes, Gratin

Put a pound of peeled potatoes to boil in salt water; drain as soon as done and rub through a sieve; then put this purée in a saucepan to dilute with a little gravy; two shallots minced very fine and fried in butter; chopped parsley, salt, pepper and little square of ham; put this preparation in a baking-dish; bestrew with grated cheese and bread-crumbs, sprinkle with melted butter, and allow to bake to a fine color.

Strawberry Charlotte

Cut a few large lady-fingers into a long triangle so as to be able to place them in the shape of a marguerite in the bottom of a charlotte mold, pressing them down on their glazed side. Then cut off the ends and sides of a few of the same biscuits so as to stand them upright against the sides of the mold, pressing them close to each other; incrust the mold in ice. Strain through a sieve about two pounds of ripe, good-flavored strawberries; sweeten them with some thick Curaçao-flavored syrup mixed with gelatine leaves; stir the preparation on ice, and as soon as it thickens slightly incorporate slowly the volume of a pint of well-drained whipped cream. Fill up the mold and let harden for one hour on ice or in a very cold ice-box. At the last moment invert the charlotte on a napkin and serve with some strawberry syrup.

MENU

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Lobster Croquette

Spring Lamb with String Beans

Home-Made Potatoes, Gratin

Strawberry Charlotte

AFTER-THEATRE SUGGESTIONS

•

Crabflakes Flambées
Cornet of Westphalia Ham, Port Wine Jelly
Endives with Roquefort Dressing
Moka
Punch with Russian Kümmel

Spring Lamb Cutlets, with String Beans

Pare the breast-bones from a rack of lamb, four inches long; cut off the neck to the third rib; saw off the spinal bone, without spoiling the filet, as far as the rib; then cut from each rack five chops according to the thickness. Remove the meat from the end bones of each chop, an inch thick, and flatten the meat lightly; suppress the fibrous skin adhering to the kernel; season with salt and pepper; roll them in good olive oil; broil over a brisk fire, turning them only once during the operation. Dress and garnish with new string beans which are sautéd in butter.

Lobster or Fish Croquette

One pound lobster or fish meat free from shell, bone or skin; cut in small pieces; season with lemon juice, a tablespoonful of parsley, salt and pepper and a pinch of cayenne pepper. Put two cups of milk to boil; mix in a saucepan two tablespoonfuls butter and three of flour; add the boiling milk, and stir until smooth and thick; give it a boil; then add the lobster or fish; mix very carefully, then turn out on a dish. Let cool in croquette form; roll in flour, then in beaten eggs, and then in bread crumbs; fry in hot fat, and serve with a cream or tomato sauce.

Panchard
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